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La Peña

Cultural Center Calendar May, 1980
3105 Shattuck, Berkeley 849-2568

Our 5th Anniversary

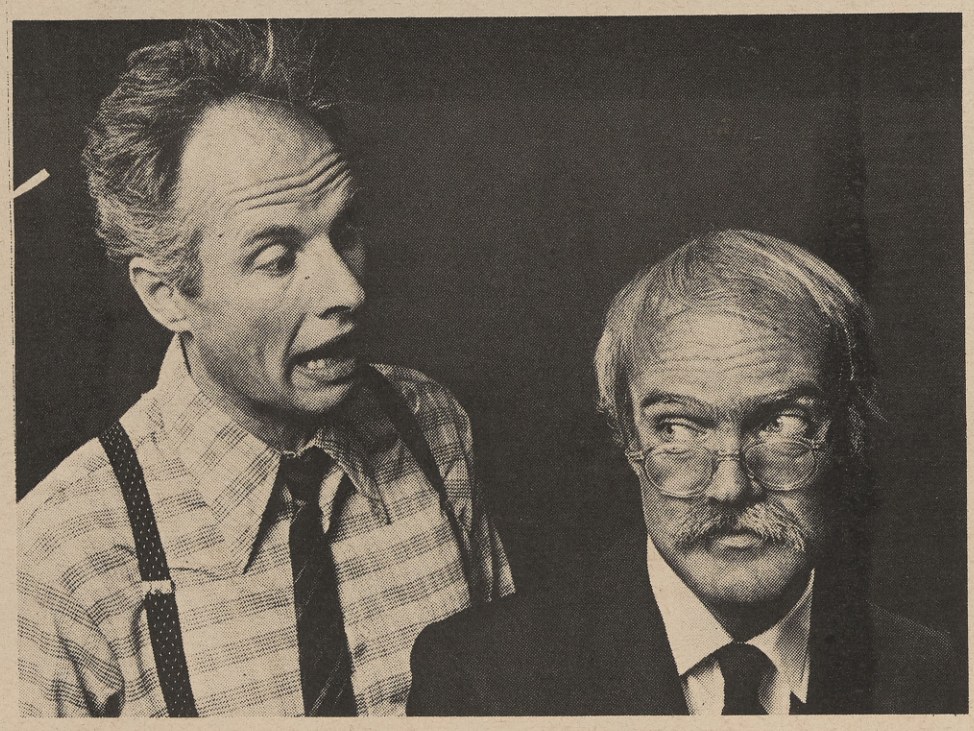
$20,000 Fundraising Drive

DOM-SUN	LUN-MON	MAR-TUES	MIER-WED	JUEV-THUR	VIER-FRI	SAB-SAT
				1 Special Peña for May Day. Join the Radical Elders Oral History Project, the Waterfront Writers & Artists, Ellen & Brandy of La Peña's Community Chorus with strong Appalachian music and Jaimey Steele with original truck driving songs followed by an open mike; bring your harmonica and Little Red Songbook. 7:30, $1 includes glass of wine.	**2** Peña Concert with **Grupo Tambor Cubano.** An evening of Cuban folklore revolving around the drum. Rumba, batá, palo, abacuá, and surprises in store. Don't miss this informative presentation by an excellent group of young musicians. Directed by John Santos. 9 pm, $3.50.	**3** Peña Concert with **Alive!** Rooted in the growing women's culture movement, the members of Alive! create a rich new polyrhythmic sound which suggests a multiplicity of musical forms. With vocalist, piano, bass, trap drums, congas, and small percussion, Alive! is an entirely acoustic group. 8 & 10 pm, $3.50. Advance tickets available.
4 Films for Cinco de Mayo. **mexico: The Frozen Revolution,** Mexico, 1971, clr. dir. Raymundo Gleyzer, shows the results of a revolution that has failed to live up to its promises. **Reed: Insurgent Mexico,** 1971, 110 min., sepia, dir. Paul Leduc, radical journalist John Reed joined Pancho Villa's army & penned the work on which this semi-fictional film is based; it is about Reed's radicalization during the Mexican revolution. 8 pm, $2.	**5 Benefit for Eritrea Material Aid Campaign,** to build occupational training center in liberated zone for Eritrean fighters. Dan Connell, a US journalist will speak. Plus 2 films: *Eritrea '79,* made by the EPLF, and *Alone Against the Mighty,* from the BBC. Sponsored by local chapter of Association of Eritrean Students in N. America. 8 pm, $2.	**6 Robin Tyler** is anti-imperialist, anti-sexist, & Auntie Mame. A nationally renowned feminist speaker, she is also considered the major political stand-up comic of the day. Newsweek calls her the "contemporary heir to Lenny Bruce," & she has been acclaimed in the Left & women's presses. Tyler performs at clubs, concerts, & colleges around the country, & will be touring Europe this summer. 8:30 pm, $4.	**7** Video film, **El Salvador, People in Struggle,** learn about the current struggle being waged by the popular revolutionary organizations, and the Salvadorean people. Speakers will provide up-to-date information to current events plus a question/answer period. Also music. A benefit for the Solidarity Block with the Struggles of the Salvadorean People (BPR). 8 pm, $2.	**8** La Peña **Folk Festival** 8:30 pm, $3 for exciting description see page 10.	**9-10 Los Folkloristas and Gerardo Támez, Guitarist from Mexico City** **Friday at 8 & 10 pm** **Saturday at 8 & 10 pm** **Tickets $5 in advance, $6 at door. Advance tickets available at La Peña & prepaid by mail. See Page 11 for more information.**	
11 Peña Fiesta with **Queen Ida & Her Bon Temps Zydeco Band,** playing the lively Cajun Creole music of the Louisiana Bayou country. 9 pm, $3.50.	**12 Children's Community Chorus** directed by Gary Lapow and Bonnie Lockhart. Twenty-five kids, ages 7–14, sing songs of social significance and silliness, with an emphasis on Bay Area songwriters. **Tom and Gwen Hunter** will join in the festivities. 7 pm, $1 kids, $2 adults.	**13 An Evening with Father Moriarty:** a lively discussion on the role of the Catholic Church in the Latin American Revolution. He has extensive experience working with the Hispanic community in the Bay Area as well as south of the border. His recent travels include El Salvador, Nicaragua, and Guatemala. Benefit for OPHRICH. 8 pm, $2.	**14** Benefit for the **Black Hills Alliance** (S. Dakota) & **Big Mountain Support Committee** (S.W.). Jennifer Skeet (Navajo), Lisa Chavez (Pueblo), Karen Means (La Kota from Black Hills Alliance & Women of All Red Nations), will speak on energy development on native lands & the resistance. Music by Navajo acoustic band, *Paintings,* & Jim Page AIM supporter & anti-nuke musician. 8 pm, $3.50–5 sliding scale.	**15 Darryl Henriques** & the **Plutonium Players** team up for an evening of corrosive comedy & malignant madness. Meet Joe Carcinogenni, the Purple Poisoner, Rev. Clyde Fingerdip of the 1st Church of Home Repairs, & the Swami from Miami. And get contaminated with satiric scenarios of the draft, nuclear accidents, pesticide poisoning, & other hot topics. 8 pm, $3.	**16** Peña Concert with three great women. **Rosalie Sorrels** sings her strong, sweet songs; **Terry Garthwaite** sings & plays her rocking guitar; & **Bobbie Louise Hawkins** reads her homely & worldly stories & poems. 9 pm, $3.50.	**17** Peña Fiesta with **East Bay Mud,** a home-grown community-oriented band who play a hot blend of funk, jazz, Latin, New Orleans and reggae. Berkeley has danced long into many a night with them at local clubs, and at the frequent political benefits the band has lent its rhythmic support to. Come & move! 9:30 pm, $3.50.
18 Peña Concert. **Almandina Hot Chile.** Latin American and Andean folk music with a surprising rhythmic spice that makes you want to get up and dance. Four Chileans and a Colombian who brought down the house at a Festival Latinoamericano here a few months back. 9 pm, $3.	**19** Peña Concert with **Back in the Saddle.** A musical variety show featuring original & traditional compositions accenting progressive country swing, contemporary pop jazz, blue-grass & dixie blues, performed with a genuine affection, light-hearted professionalism & musical virtuosity. Beautiful vocals, awe-inspiring instrumentals on strings & horns. A must see to appreciate group. 9 pm, $3.50.	**20** Peña Film Series **Union Maids,** 48 min., b/w, by Julia Reichert, James Klein & Miles Mogulescu. A rare inspiring film about 3 magnificent women. One of the best films on labor history. **With Babies & Banners,** 45 min., color, by Lorraine Gray, the story of women's transformation into defiant strike supporters, their passionate struggle & their ultimate, exhilarating victory. 8 pm, $2.	**21 AIM benefit for La Peña.** Support the struggles of Native Americans and Latin Americans! Speakers from various Latin American organizations and from AIM will speak on their common struggles for Liberation. There will be music from the Latin American and Native American movement. Support AIM! Support La Peña! 8 pm, $2.	**22** Peña Concert with **Gary Lapow,** singer/songwriter, and friends. Gary's long-term commitment to social change and personal growth combined with his warm humor have made him a Bay Area favorite. If you've never experienced his unique performing style, you're in for a surprise. Tonight Gary's joined by the sizzling hot violin and bass playing of **Charlie Burnham** and the sweet vocals of **Crystal White.** 8:30, $2.50.	**23 The One Act Theatre Company of San Francisco presents** *The Dock Brief* by John Mortimer, an hour-long comedy which exposes a decaying system of classes, manners & morals. Tom Lynch plays a frustrated lawyer, a bench warmer, waiting years to be tapped for a court-appointed dock brief. Nick Eldredge is the defendant, a wife murderer who feels more remorse for his untended budgies than for his dead mate. 9 pm, $3.50.	**24** Peña Concert. **Holly Near** with pianist **Adrienne Torf.** An informal evening of songs/stories in three parts: one hour concert, ½ hour Holly will teach 1 or 2 songs for audience to sing together, ½ hour for audience to ask Holly questions about her work & interaction with whole group. Two identical shows, 7 & 10 pm, $4. Advance tickets available.
25 Teatro Latino, resident theatre co. of the Mission Cultural Center, presents **Bernabe,** by Luis Valdez, a very Chicano play with a very universal theme, the relationship between Man & the Earth. In Spanish. And **The Orgy,** by the Colombiano, Enrique Buenaventura, featuring Uncle Sam as a very old, very wounded Aunt. In English. Directed by Carlos Baron. 8 pm, $3.50.	**26 Greek Cultural Night!** A presentation of recorded original Greek songs plus translations which reflect the politics & events of the last 20 years in Greece. Each group of songs will be preceded by a narrative. Also slide projections referring to the key figures & events that took place during the last 20 years in Greece. Sponsored by the Hellenic Students Association. 7:30 pm, $1.	**27** Peña Film Series. **The Battle of Chile,** Chile/Cuba, 1973–76, dir. Patricio Guzman, pt. 1, 100 min., pt. 2, 91 min., b/w. Easily the best documentary ever made, a sobering testament to the deep social divisions capable of changing the course of history. A powerful portrait of a people divided & a nation on the brink of civil war. It clearly illustrates the complicity of US destabilization policies. 7:30 pm, $2.	**28** Help insure stable rents in Berkeley by coming to a rent-control benefit sponsored by Berkeley Citizens Action. Join Berkeley **Mayor Gus Newport** & other Berkeley councilmembers in dancing to the hot sound of **East Bay Mud.** 8 pm, $3.	**29 The Screaming Memes** are back again with "Instant Improv," a 100% all-improvisation show based on spontaneous suggestions from the audience. See the Memes create songs, sketches & characters ranging from the sublime to the ridiculous. Have your wildest fantasies performed "Live on Stage" 8 pm, $3.	**30** Peña Concert with **Toni Brown.** Beautiful music & lovely songs that are romantic and earthy. Toni's rich voice will be complimented by Candy Godchaux on violin, John McManus on bass, and & Jeff Myer on drums. Toni Brown has recorded for Fantasy Records and is well rooted in Berkeley (remember Joy of Cooking?). 9 pm, $3.50.	**31** Peña Fiesta with **Chevere!** Qué Chevere! With its bright Afro-Latin-Brazilian sound. Chevere is out and well received. Their music is dynamic & spontaneous, from a Brazilian Batucada to a Cuban Descarga or a fusive original tune; it is charged with the enthusiasm of a group of women happy to be. 9:30 pm, $3.50.
June **1** Peña Concert. **An Evening with Woody Guthrie,** a program whose popularity can be attributed to the power of Woody's work. With **Lenny Anderson, Bruce Green, Art Peterson & Ed Robbins** presenting songs & stories of Woody Guthrie with a vitality that proves Woody will never die. 8:30 pm, $2.	**2** Peña Concert with **Kate Wolf.** Beautiful, lyrical music from the north coast of California. Everything that Kate sings comes out beautiful and when she sings her own material it is pensive, personal and deeply touching. 8:30 pm, $3.	**3** Film special **People's Garlic Festival** to stimulate all the senses while enjoying two of Les Blank's best films, **Garlic is as Good as Ten Mothers,** 58 min. ("The remedy is the enemy.") and **Always for Pleasure** taking you inside the musical traditions of Mardi Gras. Also 58 min. 8 pm, $2.	**4** Peña Concert with **Ms. Clawdy & band.** Ms. Clawdy is one of the finest songwriters in the Bay Area. Rooted in the blues, rock & roll, and Tin Pan Alley, her songs are witty, eloquent, funny, and profound. An energetic singer & piano player, whose solo performances have drawn a wide following in the East Bay. 8:30 pm, $3.	**5** Flamenco Concert. **Anda Jaleo!!** A group of flamenco singers, dancers & guitarists presenting a colorful & festive program of authentic Spanish dances. Included will be a special selection of Folk Songs. 8:30 pm, $3.	**6 La Peña Special Productions Group** presents the final performance of **Canto Libre/Freedom Song,** a show that talks, sings, dances & celebrates the variety & vitality of popular cultures in the Americas, from their Indian, African & European origins, & through their role in past & present struggles for identity and liberation. 8 pm, $3.	**7 Peña Day Block Party** on Prince St. between Shattuck & Wheeler from 11:30 to 6. See page 4 for more info. **Art Auction** in the Cultural Center at 3 pm. **Gran Fiesta** with **Sexteto Diablo del Ritmo,** 9:30 pm, $3.50. **All-day broadcast on KPFA.**

Five years ago a few people opened the doors of La Peña. With the help of a few dozen volunteers, lots of good ideas and almost no money, it worked!

This special 5th Anniversary calendar reflects just some of what we have done and what we can do with community support. Here are some of the events that will be part of our Anniversary Celebration: a huge raffle (as we've done for the past two years), a very fine art auction, all benefit programs, this special calendar and then on the date of our Anniversary, June 7, we will be celebrating La Peña Day (as proclaimed by the City of Berkeley) with a block party and all-day broadcast on KPFA FM 94. Join us, be part of our celebration and help keep La Peña strong and growing.

Los Folkloristas de Mexico, in concert Friday May 9, and Saturday May 10, with Gerardo Tamez, guitarist.



A scene from The Dock Brief, Friday, May 23rd.

An unusual concert, meeting, and sing-along with Holly Near, May 24.

Because you have supported us, we have built a remarkable community cultural center. Each year has seen growth and creative new ways to serve the Bay Area progressive community. More is in store for the future as long as you continue to support us. This month we have set a goal of raising $20,000 to carry us through the coming year. It is a very small sum when compared with what it can accomplish. Help us reach our goal and make La Peña's sixth year stronger than any before. It is your individual donation that will make the difference.

La Peña

5th Anniversary celebration

May 1 - June 7, 1980

3105 Shattuck, Berk 849·2568

Proclamation La Peña Day

Whereas, *La Peña Cultural Center located at 3105 Shattuck Avenue began operation on June 7, 1975, to provide a community cultural center for the presentation and diffusion of Latin American, other Third World, and diverse local cultural forms by establishing a program of concerts, films, theater, poetry, dance, and discussions; and*

Whereas, *services have been provided to the Spanish speaking community through the development of special bi-lingual, bi-cultural programs oriented toward the preservation of folk traditions and the enrichment of understanding of Latin American culture by members of all ethnic groups; and*

Whereas, *more than 150 community groups have used the Center's space and equipment for a wide variety of educational and fundraising activities, free of charge, thereby creating an important community resource in Berkeley benefiting thousands; and*

Whereas, *La Peña is sponsoring 40 days of activities celebrating its Fifth Anniversary starting on May 1 and ending on June 7, 1980.*

Now, therefore be it resolved *that I, Eugene "Gus" Newport, Mayor of the City of Berkeley, proclaim the day of June 7, 1980, as La Peña Day in Berkeley, in recognition of the contributions La Peña Cultural Center has made to improve the quality of cultural life in Berkeley and the East Bay. May this day encourage support for the efforts of this unique Center in fulfilling cultural, educational, and social needs in a manner that helps make Berkeley the vibrant city it is.*

Eugene "Gus" Newport

Eugene "Gus" Newport
Mayor
City of Berkeley
February 1980

Cultural Resistance

Let's raise barricades of
notebooks and blackboards,
Let's join the cultural insurrection
—Carlos Mejia Godoy
from a song promoting the
current literacy campaign
in Nicaragua

In an interview that appeared in the Mexican newspaper *Uno Mas Uno* last December, Carlos Mejia Godoy, foremost Nicaraguan songwriter, talked about the importance of music in the triumph of the Sandinista revolution. . . "It was through music that the people identified with the Frente Sandinista. The words of many songs taught the Nicaraguans to defend themselves, to raise barricades, to take arms from the enemy, and to actively participate in the liberation process. Now the music has a commitment to the revolutionary process and also serves to support the 'cultural insurrection.'"

Anger has replaced fear, audacity has replaced self-censorship, and today songs are sung to Violeta Parra, to Victor Jara, to Hector Pavez; they are remembered, and homage is paid to them.

Letter from Santiago

by Judith Brister
reprinted from *Index on Censorship*, 1/1980

A cartoon displayed in a public office in Santiago depicts a sturdy tree with huge roots. The tree is labeled 'Chile.' Under the cartoon (by the well-known cartoonist Lukas) the caption reads, 'Thank you for the international campaign (against the Pinochet regime), thank you for the boycott . . . You've helped us grow roots.'

In the light of what has happened in Chile since the military coup in 1973, this cartoon is at best a remarkable exercise in self-delusion. For if Chile has managed to preserve some sense of national identity —or roots—it has been *despite* the junta's policies. This is particularly so in the cultural field.

Unlike some Latin American countries whose best-known cultural figures are inspired primarily by foreign themes and intellectual currents, Chile itself has been the chief source of inspiration for its greatest modern artists, such as the Nobel Prize–winning poets Gabriela Mistral and Pablo Neruda, and composer-singer Violeta Parra, Chilean themes became especially important from the early sixties onward. Under the Popular Unity government (1970–73), however, the country experienced an unprecedented wave of popular cultural effervescence and experimentation which affected journalism, television, book production and distribution, the theatre, and indeed all the arts. As one might expect, especially under the conditions of social and political upheaval which accompanied this cultural production, the quality was uneven. But common to all was an impulse to explore, to reflect upon and to offer a critical interpretation of Chilean reality, coupled with a deep pride in all that was authentic to the country.

These characteristics of cultural activity in the sixties and early seventies were profoundly antagonistic to the new order which the Chilean military sought to impose after the 1973 coup. The junta's authoritarian political programme could not be promoted in an intellectual climate that encouraged broad participation, experimentation and criticism of social problems. The 'free market' economic policies of the junta, inspired by US economist Milton Friedman and implemented by the famous 'Chicago Boys' (Chilean economists trained in Friedman's theories at the University of Chicago), could not coexist with cultural values of national self-sufficiency and pride in one's roots. The recognition of these antagonisms must have contributed to the intensity of the junta's attack on Chilean cultural and intellectual life.

'Cultural blackout'

Although all dictatorships seek to control the intelligentsia, to limit jobs and privileges, and ultimately to limit ideas, what happened in Chile was extraordinary. Artists and professors topped the first death lists, along with peasant leaders, trade unionists and politicians of the overthrown government. But silencing individuals was not enough. This became clear in the months following the coup, as wall murals were destroyed and words like 'obrero' (manual worker) and 'companero' ('friend' and 'companion' as well as 'comrade') were struck from the national vocabulary. The junta's 'New Dawn' was only possible after a total cultural blackout.

The disadvantages of 'cultural blackout' were later recognised even by junta supporters. In fact, the director of Chile's naval academy coined the phrase in 1976, noting that standards had fallen since the coup and that, among other signs of growing illiteracy, applicants for admission to his school were identifying Leonardo da Vinci as a member of Italy's national soccer team. More substantively, since the coup there has been a sharp drop in school enrollment and, according to the government's own statistics, another drop in the number of children continuing in school even to the eighth grade. A major book publisher recently observed that the Chilean reading public has been reduced by half. He attributed this to both the exodus from the country after 1973 and the pauperisation of those who have remained.

To fill the vacuum created by its repressive actions, the military has permitted a flood of cultural imports. As a result, the only reading material most Chileans can afford today are imported comics. As school enrollment drops and local cultural activities which escape censorship and self-censorship are often forced to close down for economic reasons, the influence of the mass media has increased. Foreign-made TV serials and other programmes dominate Chilean television today, and locally-produced shows often follow the worst formulas of US entertainment (e.g. game and chat shows).

'Free market' policies of dispensing with protection for domestic industry and lowering trade barriers can be promoted most conveniently by breeding an acceptance of the idea that 'foreign is best.' This seems to be the intention behind a cultural policy where mass entertainment attracts the Chilean people toward foreign heroes and life-styles—and toward commercial values—while drawing them away from their own culture, traditions and problems.

But the visitor to Chile today can see other signs besides the blackout of popular culture. Roots are growing again on the old tree, nurtured by courageous Chileans who are trying to find new ways of communicating in the alien world imposed by the military. As one recent publication (designed to be passed from hand to hand) puts it, 'Little by little and all over the country, small lights are being lit . . .'

New 'Boom' in music

Evidence of a resurgence in Chilean music is particularly noteworthy. Before the coup, in the sixties and early seventies, what is known as the 'New Chilean Song' movement—a vital musical marriage of folkloric elements with themes from real life and political action—was made famous by artists like Violeta Parra, Margot Loyola, Patricio Manns, Victor Jara, Rolando Alarcon and Hector Pavez. At the time of the coup, however, its participants were hunted down as symbols of the Allende government: Victor Jara and Sergio Leiva were killed in prison. Jorge Solvera, another singer, later disappeared. The discovery of a record by Victor Jara or Violeta Parra by police in a house to house search could be as incriminating as the possession of Lenin's works. Music was banned which included the *quena* (Andean flute) and the *charango* (small stringed instrument played like a guitar, whose body is the shell of an armadillo); for both these folk instruments had been popularised by the 'New Chilean Song' movement.

In the terror-filled year after the coup the ban was obeyed; but gradually it came to be ignored. In late 1974 a new group 'Barroco Andino,' appeared whose work combined classical with Andean music. Once it had broken the silence, Chile experienced what was called the 'Boom Andino,' which lasted until 1977. This explosion of interest in Andean folk music gave birth to 250 new musical groups in only two and a half years.

Out of the 'Boom' another trend, also using Andean music, emerged during 1977; this was known simply as the 'Canto Nuevo,' or the 'New Song' movement. But unlike the previous movement, which tended to emphasise the lyrics, the recently-formed groups seem to concentrate more on the music.

The government's unease at this musical activity is apparent. *Penas* (folk music clubs) have been harassed by authorities checking liquor licenses and safety provisions. As a result several clubs have been closed. Permission to display posters announcing musical performances is often refused. In early 1979 three shows featuring the new music were banned.

Alerce, the only recording company in Chile which will handle the work of the new groups, was sent a demand for payment of back taxes which threatened to bankrupt the organisation. The demand came on top of a costly court case which the company was forced to undertake in 1978, after the single record-pressing facility in Chile refused to handle its business. The record-pressing firm managed to halt Alerce's output for several months. In 1979 a music festival sponsored by the company was also banned.

None of this seems to have daunted the new music's public, however; the musical events draw capacity audiences. (However, no folk singing group can live entirely on earnings from performances.) In the non-commercial world of the *penas* it is estimated that over the past two and a half years there has

been, on average, one music festival every three days. These are held on behalf of social causes like health clinics, children's lunchrooms, or the unemployed.

Theater

Chilean theatre has also suffered. The Aleph company was forced to disband in 1974 after performing the play *In the Beginning There was Life*, which included scenes of a captain going down with his ship and the killing of a prophet. Oscar Castro, the director, was arrested and tortured along with members of the company and members of his family, including his mother. He and his sister Marietta Castro were imprisoned for two years, and actors Juan McLeod and Julietta Ramirez were killed. In 1978 the group re-formed, but its first production, *Mijita Rica* (roughly 'sweetie' in Chilean slang), was closed by the military on 18 May 1979, only three weeks after a successful opening. The play, written collectively, portrays an imaginary land whose reality is totally distorted by the media.

Notwithstanding, Chilean theatre has still been left more or less intact. This is probably due both to the comparatively small public it reaches and to the fact that it has less of a reputation for expressing national themes and social commentary. So it has attracted talent which might have gone into the other arts; and so a new theatrical movement of strongly Chilean character has emerged since 1973. The start was *Pedro, Juan y Diego*, a collective work written and produced in 1976 by the ICTUS group. The play focuses on three men working in the junta's 'minimum employment programme,' the notoriously low-paid work programme which gives the title of 'employed' to people who only earn $26 a month—when a kilo of bread costs 50 cents. The characters in this and in more recent plays of the same type are ordinary, inarticulate people struggling, with varying degrees of success, to understand and survive in present-day Chile.

Painting and writing: need for a new language

Chilean literature and painting have both developed new modes of expression as a consequence of the difficulties of work under the Pinochet regime. The new language is characterised by broken and sometimes deformed images in the plastic arts, and in writing by broken syntax, by words half-uttered.

Today the peñas are the refuge of the authentic popular Chilean song; they are workshops busy with activity where newer and newer things are constantly being created. . . Confronted with the conditions imposed by the dictatorship, popular singers have managed to write significant songs, have found ways of saying without saying . . .

Painting has been much more depressed than other arts since the coup. There has been an extreme fall-off in activity since the Popular Unity period, when painters were involved in collective exhibitions and mural projects, in graphic work for a number of government publications, in work at art centres, and so on. Under the junta, painters have few outlets; and they cannot have been encouraged by the bombing in 1977 of one of Santiago's best galleries, the Paulina Waugh Gallery, during curfew hours, when only military personnel are allowed on the streets. At the time the gallery was featuring an exhibition of patchwork tapestries made by prisoners' families. The art world has also been affected by the general economic problems of the country, and by the exile of many Chilean artists.

Writers have of course been affected by the censorship, institutionalised after the coup by government decree Band 107 (establishing censorship over all printed material) and by a later customs measure requiring official approval of books to be imported. Books have also been periodically confiscated from the shops. The censorship decrees were lifted on 9 February 1979, but little publicity has been given to this and many authors still submit their texts to junta headquarters for approval. More importantly perhaps, even writers aware of the easing of restrictions continue to practise self-censorship.

When censorship began, the Chilean Writers Society (SECH) called on the nation's writers not to publish until the restrictions were lifted. Now that they have been, SECH president Luis Sanchez still sees the prevailing economic situation as 'another veiled form of repression.'

Despite these limitations, Chile's younger generation of writers has been finding ways to create an alternative literary world. Writing workshops have proliferated in Santiago in the past few years, and in 1976 members of one of them decided to form the Union de Escritores Jovenes (UEJ—Union of Young Writers). With some support from SECH, the UEJ has undertaken several projects. In December 1977 it sponsored, along with other cultural organisations, a highly successful 'Culture and Peace Week' in Santiago's Parque Forestal, including poetry readings, plays, exhibitions of paintings and craft, and music. In 1977 the young writers also published a volume of poetry, *Poesia para el camino*, and in 1978 sponsored a literary contest with separate prizes for workers, students, and professional people. However, a recent plan to invite Chilean writers living outside the country met with official opposition and accusations that the UEJ is a Marxist front. There was also official opposition to the attempt in January 1979 to repeat the popular 'Culture and Peace Week.' The government held up its authorisation for 25 days, and finally permitted only an open-air exhibition.

The gradual and still cautious resurgence of a national cultural movement in Chile is important. Its limitations should, however, be kept in mind. According to one former university president, it is being allowed to exist precisely because it is not yet a mass movement. Once its influence extends to more than 20,000 he believes it will no longer be tolerated by the junta.

This may indeed be so. And it may be years before Chilean culture can freely flourish. The task for many Chileans in the meantime has been aptly put by the 18-year-old writer who won the 1978 Church literary contest with a story about a young worker who met his death in a manner horribly conceivable in today's Chile: by falling off an overcrowded bus. 'It is difficult to paddle against the current,' Luis Alberto Munoz said, 'but we will keep on paddling. One day we will have paddled so much that we will have changed the direction of the waters.'

Outside Chile, the unceasing repression that has become necessary in order to carry out the Junta's policies is well known. It has been confirmed by innumerable international commissions, congressional delegations, observers, journalists, and visiting religious leaders. What not everyone will admit, what no investigating body has set out to show, is something different, and even more significant: that Chile today is living a slow and gigantic process of cultural effervesence, that accompanies, at the same time, a growing resistance of the majority of the population against the Pinochet regime.

It's worth responding to a doubt frequently expressed, especially outside Chile: if this culture is tolerated to such an extent, isn't it because it's to the authorities' advantage to allow it to exist? That is, to what extent can it be argued that by participating in these activities, cultural workers are promoting a facade of supposed liberalization of the regime? Because if its promoters—under the pretext of falling under the dictates of the law—cannot express themselves openly in a political way, what is the difference between this morass and collaborationism? How can we recognize the demarcation line, the line that divides the opposition from the collaboration? In order to clarify these doubts it is important to understand, on the one hand, that these spaces of freedom are not agreeable concessions made by the dictatorship, no matter how strong the tendency to paint the enemy with Machiavellian omnipotence. These spaces were won, are advances that the people have grabbed from the authorities at their own expense. And we have seen at what price. The initial plan put forward by fascism, formulated with explicit barbarism during the first years of the regime, never contemplated the eventuality of open opposition.

Ariel Dorfman
Pequeñas Alamedas: la lucha de la cultura chilena actual

Meanwhile . . . in North America.
Drawing by Ester Hernandez

A Special Ce

In the five years since its founding, La Peña has blossomed from a small project run by a handful of volunteers to a combination restaurant, cultural and community center with a paid staff of over 20. It serves as a popular gathering place and educational center where culture, the community and solidarity are integrated to bridge the cultural barriers between North America and Latin America.

La Peña was originally conceived by a group of North and Latin Americans as a response to the 1973 military coup in Chile. They saw La Peña as a way to both inform the US public about the social and economic situation in Latin America, as well as to lend support to the struggle for justice and human rights. It is modeled after the Peñas that grew throughout Chile and Argentina in the 1960s, where people gathered informally to eat and drink, to talk and to share a new popular form of music, the new Latin American song, a song of struggle that combined traditional instruments and folklore with lyrics about the social and political changes of the continent.

Cultural Center

An important objective of La Peña is to bring this spirit to our immediate community. The programing of La Peña's Cultural Center is designed to meet the cultural and social needs of the ethnically diverse Bay Area, including presentations of dance, theater, poetry and monthly film series of movies from around the world, in addition to art exhibits of posters and photographs and, of course, music.

Many of Latin America's leading protest singers have performed here over the years—Los Papines and Grupo Moncada from Cuba; Roy Brown and Andres Jimenez from Puerto Rico; Daniel Viglietti from Uruguay; and Inti Illimani and Quilapayun from Chile.

Perhaps the most energetic project of our cultural work has been the formation of La Peña's own Community Chorus, part of La Peña's special productions. Through the leadership of local North and Latin American musicians, the chorus has kept alive the tradition of song as protest by studying and performing the new music and poetry that flourishes clandestinely in Latin America. Although these songs are illegal in Latin America, they are part of a new wave of popular and revolutionary cultural forms that are spreading in Latin America and throughout the world in solidarity with the people's struggle for freedom.

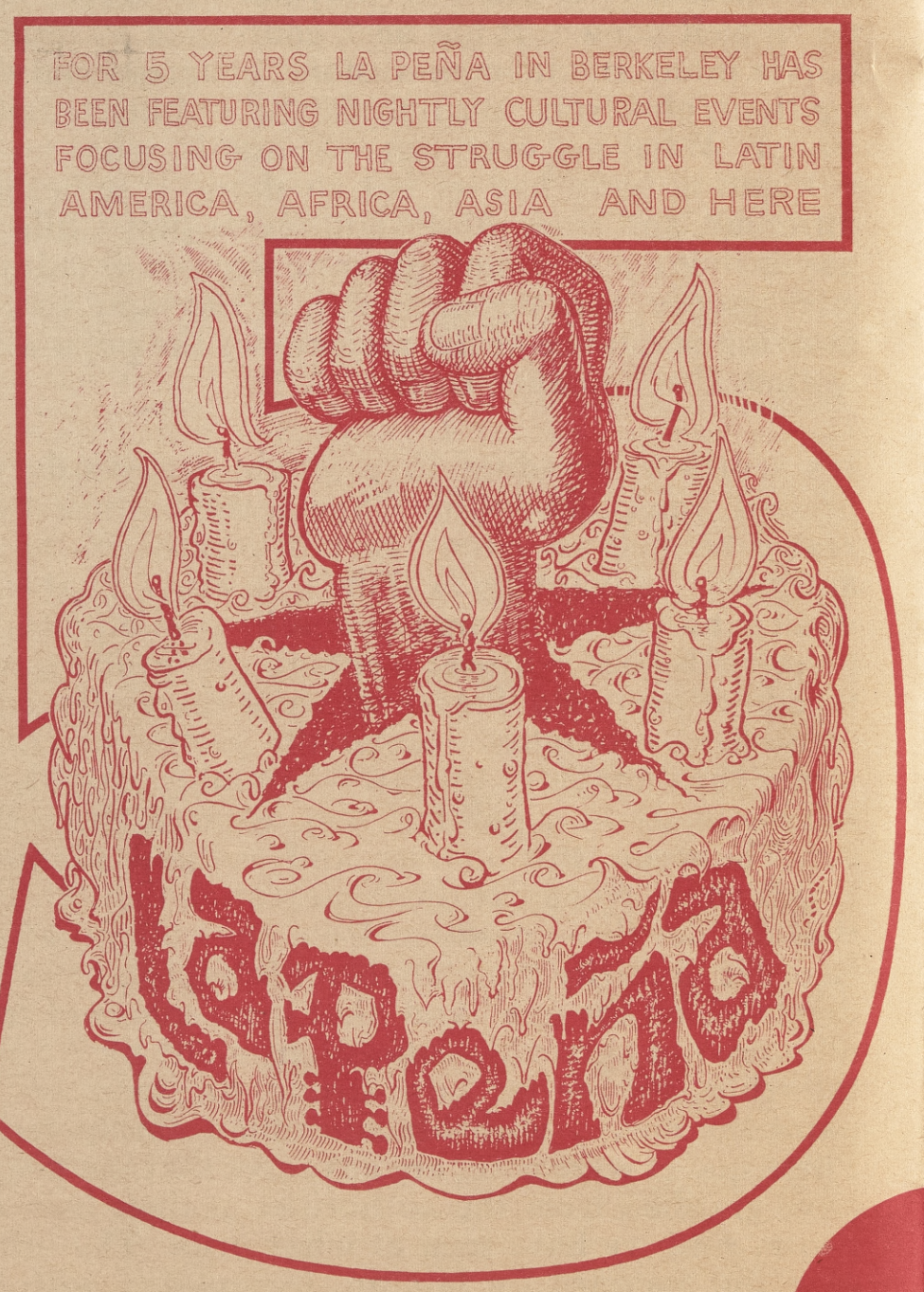
As part of that solidarity and in tribute to that protest, a powerful mural has been painted on the outside of our building, depicting the meeting of progressive cultures. It centers on Victor Jara, a popular Chilean folksinger and composer, murdered following the coup, and the coming together of cultural workers from all over the hemisphere.

Carrying on that tradition is La Peña's own resident folklore group, Grupo Raiz. Formed by four young musicians, Grupo Raiz grew from the Community Chorus as a continuation and further dimension of the new Latin American song—the song of exile. In April, they celebrated the recording of their first LP, "Hay Un Solo Camino," that links their traditional folkloric roots with the experience of exile and the daily struggles of their people.

An important aspect of our Cultural Center is to provide weekly space for benefits to local community organizations. Over the years, the space has been made available to, among others, African liberation support groups, the American Indian Movement, the United Farmworkers Union, women's organizations and social service agencies. We also have special celebrations, such as the end of April celebration of the victory in Vietnam where a special dinner and cultural presentation is given, and the lively December 31 commemoration of the Cuban revolution. Educational events and festivities are an important part of our work.

Finally, the cultural center has also been a place to encourage the progressive music and struggles of our own country. We have encouraged progressive singers like Holly Near and local musicians to share their music with us, as well as have been lucky to have listened

Arte Popular, Chile 1979


FOR 5 YEARS LA PEÑA IN BERKELEY HAS BEEN FEATURING NIGHTLY CULTURAL EVENTS FOCUSING ON THE STRUGGLE IN LATIN AMERICA, AFRICA, ASIA AND HERE
LA PEÑA

Celebration

and supported the gifted work of the late Malvina Reynolds. Space has also been provided for forums on health and safety concerns to working people in this country, anti-nuclear organizations and issues of concern to the women's movement. A highlight of this community participation was a testimonial dinner held three years ago to celebrate Cesar Chavez' birthday and to raise money for the work of the United Farmworkers' Union.

It is appropriate to mention that as recognition for La Peña's grassroots appeal as an integral source for the community, and to recognize our 5th year birthday, June 7 has been proclaimed "La Peña Day" by the City of Berkeley.

Our Other Facilities

Last year we opened La Peña's Community Center adjacent to the Cultural Center. It houses various community college classes and is available for community and union meetings, workshops, forums and slide shows on current events. The space is also used for workshops in Latin American music and mural painting, and lectures on current social issues that face the community. A special aspect of this work is our children's program, where we offer special activities for children, as well as developing curriculum for bilingual education.

Our newest addition, to be opened in June, is La Peña's Resource Center. Housed in the front of the Community Center, the resource center will have available current literature and information from Latin America, a clipping file of magazine and newspaper articles, as well as tapings of La Peña's cultural productions. Speakers, books and a referral file will also be included.

Although La Peña has greatly matured over the years, our restaurant, now called Cocina de los Andes, still continues to serve an extensive menu of traditional Latin American and Caribbean food. Its bar offers various imported beers and our own selection of wine punches. We are open 7 days a week and banquet facilities are available to community groups for dinners and special occasions during the day.

La Peña continues to be run largely by the donated time, energy and skills of many volunteers, who over the years have numbered in the hundreds. Every year, we celebrate that commitment by having a picnic in the park. Our paid staff has grown, largely due to contributions, grants and fundraising drives, one of which enabled us to buy our building two years ago. As our staff has grown, we have adopted internal structures that permit all workers to participate in decision-making.

Our Objectives

La Peña continues to provide information and solidarity about the popular struggles in Latin America. Our monthly calendar publishes news from these struggles and a bulletin board in the restaurant displays recent articles about current events. We participate in emergency cable and letter-writing campaigns for the protection of human rights in Latin America, as well as support drives for assistance to peoples in countries such as Nicaragua and Zimbabwe.

We remain firm in our efforts to integrate the progressive cultures of the world and provide different cultural expressions from Latin America, Africa, Asia and the United States. For us, culture and its diverse art forms offer a way to understand and criticize the present and offer a hope and alternative for the future. La Peña strives to be a link in this network of creative peoples that is building a new and truly popular culture.

On our fifth anniversary, we want to thank all of you, our friends and supporters, for helping us to grow and become an important part of the community. Looking ahead, we see even stronger, broader and more successful initiatives to implement our many objectives. And we urge you to join in crossing the boundaries that separate the cultures of the Americas.

Volunteerin' at La Peña
Isn't easy if and when ya
Gotta lotta things ya wanna do;
But a revolutionary
Must do work that's voluntary,
So I recommend this work to you.

If you're into makin' bread
we've got the loaves and herbal spread,
And you can put it all into the drawer,
And if you are real ambitious
We will let you bus the dishes,
And we'll even let you tend the bar.

Workin' as a volunteer
Will help you rise in your career
By teachin' things of value to your life—
How to cut the flan real narrow,
How to drink a compañero,
How to roll a spoon and fork and knife.

If you prove to be astute
We'll call you as a substitute
And have you workin' seven days a week.
And if you respond by squawkin'
We will stick you in the walk-in
And won't let you out except to speak.

En La Peña trabajando
No es fácil siempre y cuando
Hay otras tareas que hacer,
Pero revolucionarios
Dan servicios voluntarios
Y los dan con gusto y placer.

(To the tune of "Plastic Jesus")

con cariño,
Adrianne

Part of La Peña's work over the past 5 years has been to provide information and news from Latin America. We feel it is important that we spread this information both as a learning process for ourselves and as a way of supporting the Latin American people's struggle for social justice. On the next two pages we present several articles which give an overview of the situation in the Caribbean and Central and Latin America. Of special interest is an article on the literacy campaign in Nicaragua, a first step in reconstructing the country after last year's civil war. Also included is an article about the work of the Chile solidarity movement, which has worked over the years in support of human rights in Chile and Latin America. Understanding the social and economic conditions in the rest of the Americas is a first step to breaking the artificial boundaries that separate the two continents.

5 Years of Solidarity with Latin America

Following the 1973 coup in Chile, an international movement spontaneously grew in protest to the new ruling military dictatorship and in solidarity with the people's resistance to that regime. The formation of La Pena was part of this reaction, an effort to involve North American citizens in this movement to spread information and support the Chilean popular resistance.

As North American citizens, we have a particularly significant role to play in solidarity with the Latin American resistance, because of our government's part in bringing these repressive regimes to power. Perhaps the case of Chile is the most striking lesson in how our government, in conjunction with multinational banks and corporations will intervene ruthlessly in the affairs of another country. It is a well documented fact that the Nixon administration, through the CIA, and the International Telephone and Telegraph Company spent millions of dollars to undermine the Popular Unity government and help bring about the coup.

It was in response to this information that Non-Intervention in Chile (NICH), a national Chile solidarity organization, was formed, to support the Chilean people's fight for human dignity. Our work, in conjunction with many other organizations including La Pena, is directed to those who support the struggle for the restoration of freedom in Chile and who defend democratic and human rights.

As North American activists, we have carried out significant actions to provide concrete material and political support to the many needs of the resistance. We have worked for the release of political prisoners through letter-writing and adoption campaigns and have won some victories. We have also helped the work to expose the violations of human rights in Chile, including the continuous UN condemnations of the human rights situation in Chile. We have also helped Chilean exiles and refugees when they have come to live in this country by finding them homes and places to work. Through slide shows, publications and community presentations, we have tried to educate the North American public about the role of the US government in the overthrow of Allende and its continuing support for the Junta. In this work, we have actively sought an end to US economic and military support for the Junta and have succeeded in stopping it.

Part of the work of solidarity in denouncing the continuation of military rule in Chile is to support the popular and grassroots movements against the regime. To this end, we have given financial support and publicity to various manifestations of this grassroots effort, including hunger strikes in Chile by the relatives of the disappeared political prisoners, day care centers for the children of political prisoners and the popular soup kitchens in Chile that provide food for the unemployed. We also distribute the underground literature that circulates in Chile and send letters to Chile with excerpts of material that is now illegal in the country. And finally, an important aspect is the effort to bring leaders from Chile's resistance movement here to this country to talk about their movement and what we in the solidarity movement can do to help them.

The popular resistance in Chile is part of a continental struggle to rid the Americas of repressive regimes. As such, the Chile solidarity movement has become part of a larger movement in this country in solidarity with all the people of Latin America. This movement was particularly strong during the recent civil war in Nicaragua. Much energy went into raising money and collecting medical supplies for the Nicaraguan people, as well as distributing the literature of the Frente Sandinista.

This solidarity has also worked over the years in support of the Cuban revolution, to try and break the information blockade that exists in this country. La Pena has consistently supported this effort by showing Cuban films and sponsoring tours of Cuban musicians to this country.

And today the solidarity movement is responding with increased energy to the popular struggle in El Salvador. We are working to raise money and to spread information about the current situation there, through publications and large demonstrations, as well as to protest US economic assistance and possible military intervention in that country. As Nicaragua and Cuba, El Salvador has become the cutting edge of a renewed challenge to US control and domination in the region.

As the Latin American people find strength in the knowledge of Cuba and Nicaragua's success against the same enemy, the solidarity movement in this country will continue to share a common task of bringing home to the US people the importance of supporting the struggle for freedom in Latin America.

If you are interested in working for the restoration of democracy and human rights in Latin America, contact La Pena for information on the various solidarity organizations that work in the Bay Area.

by Non-Intervention in Chile
PO Box 800
Berkeley, CA 94701

Update: The Southern Cone, 1975–1980.

Human Rights and Military Dictatorship

The five countries of the Southern Cone of Latin America have continued under military rule for the past five years. General Alfredo Stroessner who came to power in 1954, has ruled in Paraguay ever since. The Brazilian military has ruled since 1964 when it overthrew the civilian government of Joao Goulart. The Uruguayan military takeover of 1973 was but the final step in the already systematic repression and gradual deterioration of rule of law in that country. In Chile the popular and democratically elected Popular Unity government was violently overthrown in late 1973, and in Argentina the military, already the dominant force in the country, formally staged a coup in early 1976.

These military governments have ruled for the most part through various forms of states of emergency, or states of siege, permitting the executive powers to bypass constitutional provisions that protect their citizens' rights, and to marginalize or put into recess legislative and judicial institutions, political parties and even professional and social entities.

With the partial exception of Brazil, the countries of the region have been governed during the past five years by terror: arbitrary arrests, torture, murder and disappearance. Indeed the phenomenon of "the desaparecidos" is a local innovation of the Southern Cone, which is now increasingly being exported to repressive governments elsewhere in Latin America and in other parts of the world.

Citizens of the Latin American Southern Cone have had even more in common than repressive regimes during these five years: most of them have also shared increasing levels of poverty, unemployment and malnutrition, as well as diminishing levels of social service. This is due to the economic policies pushed by their governments and favored by international public and private lending agencies and investors. These economic policies are aimed at creating favorable investment climates by keeping wages low, reducing government spending, and removing tariffs, trade restrictions, and controls on profit remittances. In general, they are policies designed to sacrifice internal well being for external growth.

During the past five years of military rule, one out of every 45 citizens in Uruguay has been in jail for political reasons and an estimated 16 percent of the population has left the country altogether. Unemployment continues to grow, and despite the absence of serious threats to government power, arrests and torture have persisted.

In Chile since 1975 General Augusto Pinochet has consolidated his personal rule over the country, not only prohibiting political activity in the general population and outlawing opposition, but also largely excluding other members of the military Junta from what they thought to be their share of power. One of Pinochet's partners and a major ideologue of the regime, General of the Air Force Gustavo Leigh was forced to resign. In Chile however there has been continued widespread opposition to military rule in the face of systematic arrests, torture and the murder of thousands of presumed opponents of the regime. Opposition activities have emanated both from what remains of the political party structures (including the Christian Democrats) and from within the Church-created Vicaria de la Solidaridad. As a result of this internal resistance and international pressures, the level of terror has declined, and some political opening has been achieved.

Argentina's Chief Executive General Jorge Rafael Videla has not dominated his fellow military officers as firmly as his Chilean counterpart. Yet, despite interservice rivalries, personal ambitions and a system of repression which has been "decentralized" among the various security forces, the Videla-led Junta has remained in power. It has successfully defeated all challenges, both from civilian politicians and from members of the military establishment. For international consumption, Videla claims that his rule still faces threats from extremists of right and left, and that he represents the moderate solution between them. For domestic consumption, he also continues to assert the need to continue the "dirty war" against subversion. That "dirty war" has taken the lives of thousands of Argentines, representing labor, professional, intellectual, religious and humanitarian

groups. Within little more than a year after seizing power, the military had largely defeated the once impressively armed and organized *Montoneros*. Since mid 1977 there has been little armed resistance, and in fact, little effective opposition activity, despite the unpopularity of the government. The most active political force opposing the government remains the trade union movement, which has also been a major target of reprisals. The government promises, as it has promised continually since taking power, that civilian rule will be restored.

In the past year Argentina has begun to receive the international condemnation it so richly deserves, especially from the United Nations and the Organization of American States. But the Argentine government is still in a far stronger position internationally than its Chilean neighbor, maintaining trade relations across ideological frontiers and retaining considerable leverage thanks to its strategic sales of wheat and negotiations on nuclear power. As in the Chilean case, the censure that comes from human rights sources is more than compensated by the approval that comes in the form of new loans and increased investment.

by Patricia Weiss Fagen

A Report on Central America

The Carter Administration, in what amounts to a new pattern of US foreign policy, is increasing its economic and military assistance programs to Central America.

Washington's fear of leftist control of the continent, sparked by the recent victory of the Sandinista Liberation Front in Nicaragua, has prompted massive loan and aid programs to pro-U.S. regimes in the area.

Central to U.S. plans is El Salvador, which, since 1977, has received no direct U.S. economic or military aid because of its human rights violations. The United States hopes to pull the present ruling junta out of its current political chaos, thereby diminishing the possibility of a leftist victory that could convulse the region.

The administration took its first concrete step in March to boost the shaky regime, when Congress approved a $9 million loan to the junta. This followed a closed door briefing from Under-Secretary of State for Latin America William Bowdler, who warned of a "serious communist threat" in El Salvador.

The National Security Council is currently considering a "security assistance program" that includes $7 million in military sales and credits to buy arms and equipment, and a call for army mobile training teams to instruct the El Salvador army in logistics, communications, and intelligence techniques.

The controversy has also caused divisions within the U.S. State Department. Both National Security Advisor Zbigniew Brzezinski and Pentagon officials favor emphasis on U.S. military training and security assistance to replace prior US policy that emphasized respect for human rights.

The State Department and Secretary of State Cyrus Vance, however, fear such advisory measures, reminiscent of counter-insurgency programs of the 1960's, would gradually lead to a full-scale intervention in El Salvador because of the regime's continuing instability. They argue that pressure for human rights improvements in the country is the way to avoid a revolutionary situation.

One State Department official who opposes the intervention plan says "the Pentagon's objective ultimately is to get the Marines in there and show that they can win a guerrilla war," according to the Washington Post.

The US seems determined to avoid what it considers the mistakes of its Nicaragua strategy, where it tried to install a moderate regime after failing to prevent the Sandinista victory.

Until the fall of Somoza, Washington had largely ignored the repression of ex-President Carlos Humberto Romero in El Salvador. It then began pressuring for relaxation of political restrictions and a more democratic human rights policy. Romero ignored U.S. pleas, and when he was overthrown last October, the Carter administration immediately recognized the new government, hoping to forestall a turn to the left.

Similarly, the United States has shown increasing concern over neighboring Guatemala, which is strategic for U.S. interests in the Caribbean basin. It is the largest and most populated Central American country and the only one with significant oil and mineral wealth. The United States has urged Guatemala's Lucas Garcia government to tone down its human rights transgressions, while it has slated the country to receive $5–$10 million in military sales and credits.

Guatemala's increasingly isolated military government has allied with rightist paramilitary groups to actively aid similar groups in El Salvador. These groups, reports indicate, have joined with factions of the Salvadorean military to oppose and undercut the current government. The assassination of El Salvador's Archbishop Oscar Romero in mid-March has been interpreted as part of this growing right-wing opposition.

The United States is trying to give the Salvadorean junta a chance to implement reforms that would satisfy both the left and the right. Recent reports however, are not encouraging. Since January, 700 deaths from political violence have been recorded and the figures are growing daily.

It remains to be seen if outside pressure from the United States can balance a country in which the internal discontent has reached such massive proportions. But since El Salvador remains vital to U.S. interests, increased military presence, both indirect and direct intervention, seems the U.S.'s only hope to avoid "losing" Central America as it "lost" Nicaragua.

By Amy Troubh
Reprinted from *The Daily Californian*

The Literacy Campaign in Nicaragua

Only weeks after the conclusion of an 18-month bloody civil war—the revolution which ended 45 years of the Somoza dictatorship—the Nicaraguan people are preparing for a "second war of liberation."

This battle, however, will be fought in the classroom, as the country embarks on a "National Literacy Crusade" with the hopes of eradicating the illiteracy of more than 50 percent of the country's population.

Begun in late March, the literacy campaign is part of the "reconstruction" process that will rebuild the shattered economy (50 percent unemployment) and estimated property damages of $66 million in destroyed homes, factories and hospitals that resulted from last year's fighting.

The various steps of the $21 million campaign are designed to transform Nicaragua into "one big school," with everybody either teaching or learning. The objective is to teach between 700,000 and one million people (60 percent of the population) to read and write.

Under Somoza, the general Nicaraguan population received an average of two years of formal education, leaving a 90–95 percent illiteracy rate in many rural areas. High schools were uncommon outside the large cities, where most schools charged high tuition rates.

The literacy campaign, which will last through late August, is aimed primarily at this rural population. Brigades of volunteer teachers will be sent to the countryside as members of the "Popular Army for Literacy" where they will live and work with the farmworker families. At night, they will hold classes in reading and writing.

"Of course it won't be 100 percent effective," said Sonja Chamorro, financial director of the campaign. "But our goal is to lower the illiteracy rate from 50 percent to 10 or 15 percent. Then our campaign will be a success."

The teaching techniques, Chamorro explained, are based on in-depth studies of methods used to fight illiteracy in other countries. But, she said, what has emerged is something "very Nicaraguense."

The technique is based on the work of Pablo Freire, a Brazilian educator who teaches reading through picture symbols. For example, a photo will be used to start a dialogue with the student. From there, a key word will be chosen and taught, creating a lesson around that with which the student is familiar.

Radio, television and newspapers will help in the national effort, as will billboards that have sprung up across the country with the message "literacy is liberation." The teaching carries a political message as well, and its themes are tied to the whole reconstruction process. For example, the first theme on the lesson plan is Sandino. Augusto Sandino was the original founder of the Sandinista Front for National Liberation (FSLN).

The idea is to use the mass education program to involve all sectors of the population in the country's transformation. "People need tools to rebuild our country," Chamorro said, "and these include the ability to read and write."

Such projects are part of a general reconstruction process in Nicaragua, facing the new government of pulling the country out of a bankrupt economy, of which at least 35 percent of the industrial base was destroyed during the civil war. It is estimated that prior to last July's revolution, the Somoza family, which controlled over one-third of the economy, had assets of almost $1 billion, most of which went when Somoza left.

But the money which comes into the country for the reconstruction process will not be channeled into the literacy campaign, whose economic costs are staggering. The logistical support is only comparable to what was needed for the liberation struggle. The campaign needs two million notebooks, a national communications system, 10 million pencils and 160,000 pairs of glasses.

If you would like to contribute to Nicaragua's literacy campaign, donations can be sent to: Casa Nicaragua, 3015 24th Street, San Francisco, CA 94110. Their phone number is (415) 824-9728.

By Amy Troubh
Reprinted from the *Daily Californian*

The Caribbean—"A Circle of Crisis"

Recent events in the Caribbean have been significant and dramatic. In fact 1979 was the most dramatic year for the Caribbean since 1959 when Fidel Castro marched into Havana. The events signal a move to the left in several Caribbean nations, coupled with a growing concern and response by the U.S. which considers the region a 'circle of crisis.' In part this is due to an increased international prestige of the region as evidenced by the 1979 Summit of Non-Aligned Nations hosted by the government of Cuba.

Perhaps the most noteworthy event in the Caribbean was last March's revolution in Grenada which overthrew the corrupt 12 year dictatorship of Eric Gairy and replaced it with a socialist government headed by Prime Minister Mauric Bishop.

In St. Lucia and Dominica, conservative governments were recently succeeded by social democratic governments, a regional trend which includes the re-election of the Peoples' United Party (PUNP) in Belize. This victory of progressive forces will be a boost to Belize's drive for independence.

Despite these changes, conservative parties continue to rule in Trinidad, Barbados, St. Vincent and Dominica. In Guyana, Forbes Burnhams' ruling People's National Congress party has resorted to increased repression to retain its control because of opposition from the left Working Peoples Alliance and Peoples Progressive Party.

Jamaica's Peoples National Party under the leadership of Michael Manley has continued its social democratic policies, but the combined realities of a skyrocketing oil import bill (from $ J 55 million in 1973 to $ J 550 million in 1979) and IMF imposed controls on wages and social programs have resulted in declines in the living standards of the majority of the population.

Recent trends in Cuba indicate continuation of the process of "People's Power" with widespread local elections last year. The opening of relations and discussions with the exile community has led to increased travel by exiled Cubans to their country to experience the changing realities there first-hand. Cuba's economic situation has been up and down, and a high priority is being placed on lifting the US imposed trade embargo which has stifled Cuba's access to imports and foreign markets since 1960.

In another part of the region, Puerto Rico continued its struggle for independence. The claim for independence was assisted by an article from a US State Department official that called for serious consideration of Puerto Rican Independence and labeled the current 'quasi-colonial' relationship by which the Puerto Rican economy is controlled by US corporations and the erosion of its cultural heritage "untenable."

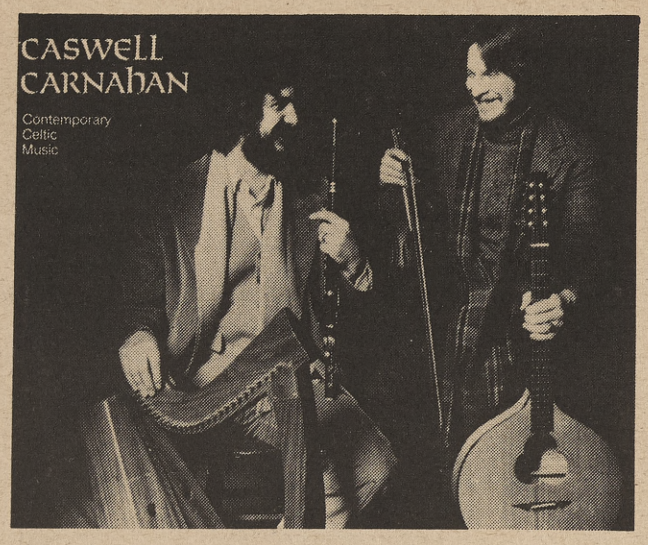
The scenario for the eighties in the Caribbean will likely include a growing polarization of left and right forces and a continued trend toward socialism as the economic situation worsens. The agenda for the eighties will certainly call for action to implement a new international order and continued pressures toward self-determination in the Caribbean basin. Whether the US will allow the socialist trend to continue will depend in part on the effectiveness of solidarity work in the US and throughout the world.

by Robert Girling and Sherry Keith

La Peña Folk Festival

Featuring some of the finest folk musicians around, we will be highlighting music from a wide variety of styles and places. The program includes:

Caswell Carnahan. Chris Caswell and Danny Carnahan give a warm and spirited show. They blend their strong Irish and Scottish influences with American traditional, classical and popular styles for an original, contemporary delivery of Celtic music. They will perform on penny whistle, flute, bodhran, pipes, Celtic harps, guitar, concertina, fiddle, and mandola; and they sing beautifully.



De Colores. A powerful and spirited group, bringing us a wide variety of music from Latin America. They span the hemisphere with rancheros, corridos, boleros, La Nueva Cancion of Argentina and Chile, Musica Incaica from Ecuador, and songs of struggle from Mexico and the farmworkers in the U.S.

Lenny Anderson. A Pena favorite, Lenny will be bringing us his unique blend: contemporary, traditional, and original songs of the Americas. He is a singer and a songwriter in the tradition of Woody Guthrie, best known for the "Ballad of Dan White," released last summer as a 45 single.

Will Spires. Will is a singer, fiddler, and guitarist who specializes in traditional music from the Southern United States, Cajun Louisiana, the British Isles, Mexico, France, and Sweden. He has been performing nationally since 1962. Along with solo work, Will is a member of Le Camembert, a French country-dance ensemble, and Les Blues du Bayou, a Cajun group.

Special Guest Appearance by **Jaime Rialta,** Catalan folksinger.

Grand Finale—We have a surprise Blue Grass band lined up!!!

Come help shake the building with singin', stompin', clappin', walin', howlin', and you name it! May 8, 8 pm, $3.

We are celebrating our 5th Anniversary!

A Block Party

Our Anniversary Celebration will kick-off with a Block Party on Prince Street off Shattuck from noon to 6 pm. Lined up so far are:
East Bay Mud
Grupo Raiz with La Peña's Community Chorus
Sexteto Diablo del Ritmo
Commonarts Dancers with Manza
Games, comics & clowns.

Art Auction

During the month of May and the first week of June, as part of La Peña's Fifth Anniversary celebration, there will be an exhibit of local Bay Area artists' works in the Cultural Center. The exhibit will culminate in an art auction on June 7th at 5 pm. All the works have been donated to assist in supporting the continued operation of La Peña. We invite everyone to view the art and place bids any time between May 1st and 5 pm on June 7th.

Mexico: The Frozen The Frozen Revolution

Directed by Raymundo Gleyzer

Mexico today is dominated by a single political party, the Institutional Revolutionary Party (PRI), organized heir of the 1910 Revolution. The PRI's candidates, whose speeches trade heavily in the glorious rhetoric and names of heroic figures from the Revolution, have never lost an election, usually carrying 85% of the vote. Yet the widespread poverty which sparked the 1910 Revolution still exists today. This documentary presents a comprehensive socio-historical analysis of Mexico, a society shown to be the result of a revolution which has failed to live up to its promises. The film's starting point and continuing frame of reference is the Mexican Revolution of 1910--1917, outlined through historical footage depicting the dominant social forces, ideologies, and personalities—Madero, Huerta, Zapata, Villa, Carranza, Cardenas—which have shaped modern Mexico.

The film's examination of modern-day Mexico includes scenes of the Presidential election of Luis Echeverria; the depiction of a day in the life of a tenant farmer; the living conditions and customs of the Indian communities; plus interviews with a hacienda owner, a union official, a Socialist Party leader, and aging veterans of Zapata's legions.

The Battle of Chile, Parts I & II

Directed by Patricio Guzman

The Battle of Chile, which chronicles the tumultuous last months of the Allende government in Chile, is a powerful portrait of the passions of a people divided and a nation on the brink of civil war. The Chilean documentary team which photographed and assembled this material has provided the viewer with the vivid experience of being thrust into the midst of a society in crisis. The camera is seemingly everywhere, from intense debates in the halls of congress to the smoke and violence of street demonstrations, from the army's raids on industrial centers for "stockpiled weapons" to mass political rallies in the streets of Santiago, and from the horrifying sequence in which a cameraman records his own death by gunfire to the devastating aerial bombardment of the presidential palace. The film has been critically acclaimed as an epic political documentary and a "landmark in the presentation of living history on film." It is a sobering testament to the deep social divisions that exist in any society and, in times of crisis, can change the course of history.

Reed: Insurgent Mexico

With Babies and Banners

Story of the Women's Emergency Brigade

by Anne Bohlen, Lyn Goldfarb, Lorraine Gray

The victory of the General Motors sitdown strike in Flint, Michigan in 1937 was the key to the success of the CIO's national drive for industrial unionism. It was the women—working women, wives, mothers, sisters and sweethearts of the strikers—who became the backbone of the strike. They called themselves the Women's Emergency Brigade. Forty years later, nine women from the Brigade reunited to share an intimate afternoon. Their conversations, interwoven with recently unearthed archival footage, plunge us into their passionate struggle. *Babies and Banners* poignantly dramatizes the relevance of their experience for today's working women and convinces us that older women can be a powerful force for social action.

Union Maids

by Julia Reichert, James Klein, Miles Mogulescu

Union Maids is the story of three women who were rank-and-file organizers in the struggle to form unions during the 1930s and 1940s. Over 60 years old now, they share their memories of their first union meetings, the days of the sitdown, organizing the CIO and facing the goon squads. Through the use of rare archival film and rousing music, a vivid sense of those turbulent times is conveyed. The three women have a down-to-earth wisdom and zest for life that is truly inspirational. The film is a tribute to the courage and power of working class women everywhere.

"Los Folkloristas"

and Gerardo Tamez

by Dr. Jesus Nieto

For the last thirteen years a group of five men and two women known as *Los Folkloristas*, have been pioneers in the musical movement known as *El Nuevo Canto* (The New Song). Harmonies and sounds of *huapangueras*, *tiples* (a type of guitar), *huehueltls* and *tepoznatlis* (indigenous drums), *conchas* (conch shells), flutes (mostly indigenous), harps, *jaranas* (type of guitar), violins, and innumerable other European and American Indian (Latin American or Mexican) instruments have been thrilling audiences in Mexico, Latin America and Europe for the last decade and a half. The music of this group spans a period of approximately 1,200 years, and covers the Latin American cultures of Indian, Spanish, Portuguese, and African groups. *Los Folkloristas* sing in a variety of languages including Spanish, Portuguese, and several Indian and African languages. Philosophically, this talented and unique group believes that music ought to reflect the authentic values of a people's culture. Hence, not only do they sing to entertain, but they also sing to inspire, educate, and motivate people to affirm their culture and linguistic roots. *Los Folkloristas* believe that music is an expression of a people's hopes, struggles, dreams, aspirations, and goals. The group plays over 80 instruments, and in addition to their knowledge of regional Mexican music styles, they perform important Afro-Brazilian, Afro-Panamanian and Afro-Columbian styles rarely heard in this country. The group has also mastered the variety of rhythms and melodies of the Andean and Caribbean regions. *Los Folkloristas* express through their music their belief that their music reflects a "social necessity." They explain that Latin Americans and Mexicans have been bombarded by the cultural imperialism of commercial music whose primary aim is that of "consumption and sales." This group of musicians believes that the musical movement started by the Chilean Violeta Parra, and furthered by the late Victor Jara and Quilapayun, both from Chile, has deeper humanistic values than the music produced and sung for mass consumption and sales.

The primary objective for *Los Folkloristas* is to interpret *musica folklorica* and *la nueva cancion*, and also to disseminate it. Rene Villanueva, one of the group, stated: "We desire to play *la musica folklorica* with the love, the respect, the understanding, and with the naturalness by which the musicians of each country and region play it." He added that at times this was difficult because they can not duplicate the spontaneity and the freshness which often accompanies the musical performance of a true "folklorista." Members of *Los Folkloristas* have traveled to different parts of Mexico and Latin America to find the indigenous instruments to use in their work. Villanueva indicates that journeys to Bolivia and Ecuador have resulted not only in acquiring instruments they use in their performances, but they have also received valuable experiences from meeting the *maestros* of *la musica folklorica*. Villanueva states, "I have had some very important experiences with musicians *de mi tierra* (state of Oaxaca), *piteros* like Isidro Regalado, or *el maestro* Reveliano Platas *de la region guare* . . . or like the incredible *roundador* player, Arturo Aguirre of Ecuador. All of these maestros and many more have given us (*Los Folkloristas*) invaluable understanding, love and appreciation of *la musica folklorica*. Unfortunately, the folk music of Latin America and Mexico has too often been relegated to the ethnomusicologists and the persons involved with museums. From the point of view of the Western European/American concept of ethnomusicology, *musica folklorica* belongs in a museum to be studied, analyzed, and preserved. Or worse still, *musica folklorica* has been limited, as Villanueva pointed out, as a simple expression of nationalistic pride or as a quaint *artesania* to be treated like a colorful postcard purchased by a tourist. In fact, Mexican and Latin American folk music is not too well known. Mexican mestizo music like the *son huarocho* or the *son huasteco* has wide popularity. However, *Los Folkloristas* explain that a certain type of folk music has been marginalized. That is precisely why the group believes their work is important—because they profess to offer an alternative to the present music of Mexico and Latin America. They believe that their music, *el nuevo canto*, is part of an effort to recognize Latin American or Mexican folklore as *culture*, and not as something less than that.

El nuevo canto involves a music which reflects and expresses a group's geography, its way of life, its methods of work, its values, even its language. It also reflects those marginalized people who traditionally have not experienced the political and economic realities. Hence the New Song expresses a universal desire for human rights.

Many of the songs of *Los Folkloristas* reflect the stark reality and hardships of Mexicans and Latin Americans. They also sing songs which express the soul of their people through the language of contemporary poetry. In many respects the sounds of the New Song are like new wind blowing through the steaming jungles, the cool highlands, and deserts of Mexico and the vast continent of South America. These sounds are contributing towards awakening the conscience of these people to a new pride in their cultural and linguistic roots, to introspection in their political and economic realities, and to a new awareness of human rights.

The music of *Los Folkloristas* is not a dead music. Even though some of their songs and instruments are over 1,500 years old, their music is alive to cultivate and defend. Their beautiful music is a political statement for freedom and justice for all.

The music of *Los Folkloristas*, as well as other *grupos folkloricos*, is having a dramatic effect on the direction of music in North America. David Siqueiros and other Mexican muralists utilized pre-Columbian themes and subject matter in their murals. This resulted in an unbelievable continuity of artistic expression for Chicano artists in East Los Angeles and the Southwest. Likewise, the music of *Folkloricos* is having a profound effect on what Chicanos are discovering about the richness, diversity, and depth of our musical heritage. Villanueva said, "There has been a tremendous flourishing of the arts in North America and with Chicanos. We have seen an affirmation of their language and culture and this represents a tremendous development. We hope our music contributes to that search of who we all are, as *Indios*, *Mexicanos*, and *Chicanos*. This awareness in the Chicano population is amazing and it is rapidly growing.

Los Folkloristas have injected excitement, energy, joy, and meaning into a field too often filled with greed and consumer consumption values. *Los Folkloristas* represent a unique and dedicated group of musicians committed towards preserving our heritage, and of promoting social change whenever needed. They recognize that their music itself will not create change. Villanueva states, "We must not think that through music social change will occur. Social changes occur by the actions of the various social sectors—the working class, the campesinos, etc. . . . pero no quiero decir que por eso, nosotros no tenemos conciencia de que si viene una revolucion, nunca se hace o se ha hecho, sin canciones y sin musica que expresa precisamente ese proceso" (but it does not mean that because we are not aware that if a revolution arrives, it is not made with songs, but what we are sure of, is that no revolutionary process is made or has been made, without song and without music that precisely expresses that process.)

Joining the group as a soloist in all four Peña concerts is one of their founding members, Gerardo Tamez, classical guitarist and composer. He has created a number of compositions for television programs and movies as well as for *Los Folkloristas*, and will be illustrating classical guitar music of Europe and Latin America, as well as his own compositions.

Teatro Latino

With the production of *The Orgy*, written by the Colombiano Enrique Buenaventura and *Bernabe*, written by Luis Valdez, Chicano, *Teatro Latino* marks its fourth year of existence. The group is bilingual, multicultural, multiethnic. We have puertorriquenos, mexicanos, chilenos, hondurenos, panamenos, chicanos . . . and even a couple of "token gringos." We are truly an equal opportunity adventure. Accents are not detrimental in our teatro, they are instrumental. We are proud of our different accents and musica as we are proud of our common goals. We want a good teatro, a teatro that is not afraid of life, not afraid of the truth, not afraid of mixing politics and art, because that is life, that is the truth. (As we see it anyway, and you are welcome to argue about it with us.)

In 1976, *Teatro Latino* produced *Chile Si!*, a "documenteatro" piece written and directed by Carlos Baron. We were a small group. Including the technicians, we added up to seven. The play was about Chile before, during and after the military coup of September 11, 1973.

A year later, we decided to start a bigger project and produced *Fulgor y Muerte de Joaquin Murieta*, written by Pablo Neruda. We were thirty people for that production. Rafael Manriquez was our musical director and we even stole Hugo Brenni from La Pena kitchen so that he could come and be part of the production, "cooking" in a different way, with song and dances.

In *Splendor and Death of Joaquin Murieta*, we had theatre, dance, music, slides, poetry, all in a bilingual formato. Given the size of the task, no wonder nobody had tried to produce "Murieta" before we did! (We premiered the play in the U.S.)

The same multimedia approach was used in the production of our most recent work, *Pasion y Prision de Lolita Lebron*, again written/directed by Carlos Baron. This play was toured all over the Bay Area and was finally taken on a tour of Mexico, coincidental with the Second International Conference for the Independence of Puerto Rico in Mexico City, in November/December 1979. We had some very high and some very low points during the whole year that we worked with "Lolita," but the overall feeling that we had and that we passed on, was extremely positive. La Pena, in all three occasions, has opened its doors to our productions and here we are, for a fourth round.

In the play of the same name, Bernabe is "the town's fool," a man who works and loves the earth, but a man who has never owned the earth. For those who have seen the film, "King of Hearts," the play Bernabe and that movie ask the same question: Who is really insane? *The Orgy* features one of our most versatile and popular performers, La Nuyoriqueña Wilma Bonet, portraying one of our most persistent Bad Guys, Uncle Sam. In this play, the Uncle is a very old Aunt, very wounded, continuously trying to repeat history to her advantage. Zany and deadly at the same time.

Sunday, May 25.

COMMUNITY CENTER CALENDAR

MAY, 1980 3109 Shattuck Ave.

With La Peña's 5th Anniversary the Community Center is one year old and our Resource Center is about to open. These projects need and deserve your support.

As a public service, La Peña makes its space available, free of charge or at a nominal fee, to community organizations for rehearsals, classes, meetings, and educational and fund-raising benefits. We feel it is important to help stimulate an environment conducive to discussion. In the past four and a half years, more than 150 organizations and groups have used our facilities. The use of the space by these organizations does not indicate that La Peña endorses the views presented.

Programs are subject to change without notice.
Wheelchair Accessible

Community Chorus for Children

Originally an outgrowth of Cooperative Camps for Children, the chorus is directed by Gary Lapow and Bonnie Lockhart, both former members of the Red Star Singers. The chorus is open to children between the ages of 7 and 14. They are singing songs of social concern and silliness, primarily works of Bay Area songwriters.

The chorus meets every Saturday from 10:30 am to noon. There is a $1 per child per session charge.

Economic Update

In April La Peña Community Center began a new monthly program about economic issues. The 1980s begins with a deepening recession in the United States, as well as economic crises around the world. As economic problems begin to touch more people directly, there is the need for more information and discussion. In particular, political and labor union activists need an economic framework to do the important organizing work that lies ahead. We want these programs to provide a progressive analysis for understanding economic issues without rigid interpretations. This series of programs will attempt to take economic issues out of the realm of theory and tie them to current events that affect all of us.

Friday 2

Mural Workshop
2-5 pm

Women in Gear

Local independent filmmaker Barbara Hammer and her film class will present their film, *Women in Gear*, about a disabled group of women who are mechanics at Bayside Garage. The film will be followed by a discussion with members of the film class and members of the women's mechanics class.
7:30 pm, $1

Saturday 3

Children's Chorus Workshop
10:30 am

Sunday 4

Cuba Coordinating Council
General Membership Meeting
Open to Prospective Members

The Cuba Coordinating Council (CCC) has been formed in the Bay Area to help provide and disseminate information about the Cuban Revolution to as wide an audience as possible. We first came together to coordinate the activities of groups and individuals already doing educational work about the Cuban Revolution. The CCC will initiate and participate in a variety of activities aimed at breaking the US economic blockade of Cuba.

As part of this effort, we are organizing a speakers bureau and a resource bank, and providing a central location for resources and activities. Our temporary headquarters are located at the La Peña Community Center adjacent to the Cultural Room. A committee doing research on the blockade is also functioning.

We welcome the participation of all people who have been to Cuba, those who have studied, or who wish to learn more about the Cuban Revolution, and who share our basic goals of providing honest information about Cuba and ending the blockade.

7:30 pm, free.

Monday 5

Writing for the Left: A Four-Week Class

This class is designed to help leftists make better use of writing as a political tool. In four weeks we will learn how to become conscious of the specific political goals and audience of each piece of writing, how to use structure, style and form, and how to avoid jargon. Each session will include a discussion of a political aspect of writing as well as a more technical aspect, and there will be an in-class writing exercise. For more information call Aurora Levins Morales at 547-0876.
7:30 pm, $25/person

Wednesday 7

Racism in America
6 pm, free

Latin American Song Workshop
7:30 pm, free

Thursday 8

Economic Update: Housing

Tonight's discussion will focus on the models for community-based economic development in housing that have been initiated in Bernal Heights in San Francisco and Savo Island in Berkeley. By building on community financial resources, these two projects have succeeded in providing low- and moderate-income housing in areas where the process of "gentrification" had begun to squeeze out the traditional population. Joel Rubenzal, organizer of the Savo Island project, members of the Bernal Heights Community Association and the Berkeley Tenants Union will be on the panel.
7:30 pm, $1

Friday 9

Mural Workshop
2-5 pm

Saturday 10

Children's Chorus Workshop
10:30 am

Monday 12

Writing for the Left Workshop
(see Mon 5 listing)

Wednesday 14

Racism in America
6 pm, free

Latin American Song Workshop
7:30 pm, free

Thursday 15

The Politics of Hunger

"*Agribusiness Goes Bananas*"—A slide show and discussion on how multinational corporations and their system of plantation farming have affected the agricultural economy and lives of the Filipino people.

The slide show is based on the experiences of organizers in the Philippines working with farmers, plantation workers, and tribal Filipinos in efforts to regain control over their land. Though the Philippines is the setting for the story, the patterns exposed can be seen wherever multinational agribusiness expands throughout the world.

"*Hamburger U.S.A.*"—A 30-minute documentary on the corporate control of food in the U.S. and its implications for the Third World. Produced by the American Friends Service Committee, this lively slide-show tapes apart the typical American cheeseburger showing the political and economic controls behind each ingredient. A discussion will follow on ways of working to support change and alleviate food problems here and in the Third World. Sponsored by Unitas Hunger Action Center and Friends of the Filipino People.
8:00 pm, $1 donation

Friday 16

Mural Workshop
2-5 pm

Genocide: Agent Orange and the Death Penalty

A panel discussion of the US government's genocidal practices. Sponsored by the Coalition to Fight the Death Penalty.
7:30 pm, donation

Saturday 17

Children's Chorus Workshop
10:30 am

Sunday 18

The Politics of Recall / Judicial Teach-In

Various speakers will speak on the need to improve the Albany Municipal Court system. Featured speaker will be Berkeley Attorney Len Holt. Refreshments will be served. Sponsored by Holt for Judge Committee.
7 pm, $2-$5 sliding scale

Monday 19

Writing for the Left Workshop
(see Mon 5 listing)

Vieques, The Struggle Continues

Commemoration of the arrest of the Vieques 21.

Update on the current struggle to drive the US Navy out of Vieques and Puerto Rico. New slide show on Vieques. Plus discussion. Sponsored by the New Movement in Solidarity with Puerto Rican Independence & Socialism.
7:30 pm, $1.50

Wednesday 21

Racism in America
6 pm, free

Latin American Song Workshop
7:30 pm, free

Friday 23

The 1980 Elections, an analysis with John Judis

John Judis, political editor of *In These Times*, will analyze the state of American politics as exhibited in the elections. Besides looking at the two major parties, he will discuss the prospects of third parties and make suggestions for what leftists should be doing. Sponsored by the East Bay Socialist School.
8 pm, $1.50

Saturday 24

Children's Chorus Workshop
10:30 am

Monday 26

Writing for the Left Workshop
(see Mon 5 listing)

Wednesday 28

Racism in America
6 pm, free

Latin American Song Workshop
7:30 pm, free

Thursday 29

Latin American Update

A monthly forum that spotlights the most current events taking place in Latin America, featuring well informed speakers as well as a question/answer period. Tonight's topic:

The Situation in Colombia

The takeover of the Dominican Republic's Embassy has brought world attention to Colombia. The Frente Colombiano por el Socialism (FECOPES) will discuss the conditions and events prior to the takeover, as well as provide an analysis and perspective of the current crisis in Colombia.
8:00 pm, $1.50

Friday 30

Mural Workshop
2-5 pm

Saturday 31

Children's Chorus Workshop
10:30 am